

Martin

CATALOGUE

OF VALUABLE

ENGRAVINGS & DRAWINGS

(FRAMED AND IN THE PORTFOLIO),

INCLUDING

The Collection of the late James S. Burra, Esq.

of Bockhanger, Ashford, Kent (SOLD BY ORDER OF THE EXECUTORS),

COMPRISING

ENGRAVINGS AND WOODCUTS BY OLD MASTERS,

including many Important and Rare Specimens of the Works of A. DÜRER, A. ALTDORFER, MARC ANTONIO AND SCHOOL, H. ALDEGREVER, H. S. BEHAM, L. CRANACH, LUCAS VAN LEYDEN, ISRAEL VAN MECKENEM, MARTIN SCHONGAUER, etc., of which several are impressions previously in the Mariette, Aylesford, Sir P. Lely, Esdaile, Morant, Fountaine-Walker, and other famous Collections.

ETCHINGS BY REMBRANDT,

MEZZOTINT AND OTHER PORTRAITS, BY J. R. SMITH, J. McARDELL, J. FABER, J. SMITH, M. BOVI, G. VERTUE, etc., and

MODERN ETCHINGS, including a few by C. Méryon.

The Property of A. A. de Pass, Esq. of Cliffe House, Falmouth,

COMPRISING

MEZZOTINT AND STIPPLE PORTRAITS, after SIR J. REYNOLDS, J. HOPPNER, SIR A. VANDYCK, and others by different Engravers,

MEZZOTINTS, after REMBRANDT, including a brilliant Proof of The Ship-builder, by C. H. Hodges,

FANCY SUBJECTS OF THE FRENCH SCHOOL, after H. FRAGONARD, A. WATTEAU, etc., *some in proof state.*

OTHER PROPERTIES, comprising

MODERN ETCHINGS, by D. Y. CAMERON, HERBERT DICKSEE & MUIRHEAD BONE.

SPORTING PRINTS, *in colours*, after H. ALKEN,

AND AN INTERESTING SERIES OF PEN-AND-INK SKETCHES, BY CHARLES KEENE, BEING THE ORIGINAL SKETCHES FOR ILLUSTRATIONS IN "PUNCH."

WHICH WILL BE SOLD BY AUCTION

BY MESSRS.

SOTHEBY, WILKINSON & HODGE

Auctioneers of Literary Property & Works illustrative of the Fine Arts,

AT THEIR HOUSE, No. 13, WELLINGTON STREET, STRAND, W.C.

On WEDNESDAY, 1st of NOVEMBER, 1911, and following Day,

AT ONE O'CLOCK PRECISELY.

May be Viewed Two Days prior.

Catalogues may be had.

DRYDEN PRESS: J. DAVY & SONS, 8-9, FRITH-STREET, SOHO-SQUARE, W.

CONDITIONS OF SALE.

- I. The highest bidder to be the buyer; and if any dispute arise between bidders, the lot so disputed shall be immediately put up again, provided the auctioneer cannot decide the said dispute.
- II. No person to advance less than 1s.; above five pounds 2s. 6d., and so on in proportion.
- III. In the case of lots upon which there is a reserve, the auctioneer shall have the right to bid on behalf of the seller.
- IV. The purchasers to give in their names and places of abode, and to pay down 10s. in the pound, if required, in part payment of the purchase-money; in default of which the lot or lots purchased will be immediately put up again and re-sold.
- V. The sale of any lot is not to be set aside on account of any error in the enumeration of the numbers stated, or errors of description.
- VI. The lots to be taken away, at the buyer's expense, immediately after the conclusion of the sale; in default of which Messrs. SOTHEY, WILKINSON & HODGE will not hold themselves responsible if lost, stolen, damaged, or otherwise destroyed, but they will be left at the sole risk of the purchaser. If, at the expiration of Two Days after the conclusion of the sale, the lots are not cleared or paid for, they will then be catalogued for immediate sale, and the expense, the same as if re-sold, will be added to the amount at which they were bought. Messrs. SOTHEY, WILKINSON & HODGE will have the option of re-selling the lots uncleared, either by public or private sale, without any notice being given to the defaulter.
- VII. Upon failure of complying with the above conditions, the money required and deposited in part of payment shall be forfeited, *and if any loss is sustained in the re-selling of such lots as are not cleared or paid for, all charges on such re-sale shall be made good by the defaulters at this sale.*

Gentlemen, who cannot attend this Sale, may have their Commissions faithfully executed by their humble Servants,

SOTHEY, WILKINSON & HODGE,

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CATALOGUE
OF THE
COLLECTION OF ENGRAVINGS
AND WOODCUTS.

OF THE LATE
JAMES S. BURRA. ESQ.
(*Bockhanger, Ashford, Kent*).

SOLD BY ORDER OF THE EXECUTORS.

FIRST DAY'S SALE.

ENGRAVINGS & WOODCUTS BY OLD MASTERS.

ANONYMOUS, ETC.

LOT

- | | | | |
|------|---|----------------------------------------------------------------------------------------------------------------------------------|---|
| | 1 | Hercules and Antæus, a late impression from a relief engraving on metal, <i>dated</i> 1542 | 1 |
| 5- | 2 | Virgin and Child, a late impression from the very early engraved plate usually ascribed to Wolfgang Aurifaber, <i>dated</i> 1455 | 1 |
| 8-10 | 3 | Three Men : one playing a fife, another a drum, the third holding a flag, by a Master of the Low German School | 1 |
| 1-15 | 4 | Woodcuts. The Adoration of the Shepherds, by J. N. Boldrini; others, by various Masters | 5 |
| | 5 | Woodcuts, by H. S. Beham and other Masters | 9 |

A. ALTDORFER.

- | | | | |
|-------|---|------------------------------------------------------------------|---|
| 10-10 | 6 | The Virgin and Child (<i>Bartsch</i> , 15); and St. Jerome (22) | 2 |
|-------|---|------------------------------------------------------------------|---|

ZOAN ANDREA.

- 1-10 7 Four Women dancing (18) 1

MARC ANTONIO AND SCHOOL.

- 8 The Saviour in Glory, known as "The five Saints" (113), *early impression, rare* 1
 9 The Judgment of Paris, by Marc de Ravenne (246); St. Jerome, by Æneas Vico; etc. 3
 10 Venus extracting a thorn from her foot (321), by Marc de Ravenne, *scarce* 1
 11-13 ✓ "La Carcasse," by Marc Antonio, or Æneas Vico, *early impression, scarce* 1
 12 By Marc Antonio, and other Masters 5

H. ALDEGREVER.

- 4-5 13 The Annunciation (38), *fine impression*; and three from the set of The Good Samaritan, *in poor condition* 4
 14-15 ✓ Children dancing (252), *scarce* 1

L. BAKHUYSEN.

- 1-2 ✓ 15 Man-of-war and other Shipping 1

H. S. BEHAM.

- 16 Job and his Friends (16); The Saviour (30), *fine impression, slightly cut*; etc. 3
 3-10 ✓ 17 The Emperor Trajan and the Woman (82), *fine* 1
 3-5 ✓ 18 Patience (138); Fortune (140); Misfortune (141), *fine*; etc. 4

J. BINCK.

- 5-15 ✓ 19 Portrait of himself, with a skull (95), *fine and rare* 1

H. BURGKMAIR (WOODCUTS).

- 20 ✓ Part of the set of the Triumphal Procession of the Emperor Maximilian 10
 -18- ✓

AGOSTINO CARACCI.

- 21 ✓ St. Jerome; others, by various Italian Masters 8

R. COLLIN.

- 22 Portrait of Murillo, *scarce* 1

L. CRANACH (WOODCUTS).

- 1-4 23 Adam and Eve (1), *early impression, but damaged*; and The Annunciation (2); *both from the Aylesford collection* 2
- 24 Three from the set of The Passion 3
- 25 St. Christopher (58); and St. Jerome in the Desert (63), *early impression, but stained; from the Sir P. Lely and other collections* 2
- 26 Virgin and Child, with St. Anne (68); and St. Mary of Egypt transported to Heaven (72) 2
- 27 A Tournament (126) 1

A. DÜRER.

- 13-5 28 Adam and Eve (1), *slightly cut* 1
- 24- 29 The Nativity (2), *on paper, with the bull's-head water-mark* 1
- 40- 30 The small Passion (3-18), *a fine uniform set, with small margins, mounted in a quarto volume, stamped morocco, g. e.* 16
- 31 Christ praying in Gethsemane (19), *the etching on iron, slightly damaged* 1
- 10-10 32 The two Angels, with the Sudarium (25) 1
- 8-10 33 The Prodigal Son (28) 1
- 34 The Virgin and St. Anne (29); The Virgin with long hair (30), and The Virgin crowned with stars (31), *all damaged; from the Aylesford collection* 3
- 10- 35 The Virgin embracing the Infant Jesus (35) 1
- 16- 36 The Virgin, with the Infant in swaddling clothes (38) 1
- 16-10 37 The Virgin seated near a wall (40), and a reversed copy of the same 2
- 14- 38 The Virgin and Child with a pear (41), *slightly cut* 1
- 57- 39 The Virgin and Child, with a monkey (42); *from the Esdaile, Morant and other collections* 1
- Council 30- 40 The Holy Family with a Butterfly (44) 1
- 16- 41 St. Christopher turned to the right (52); and St. George on horse-back (54), *early impression, but damaged* 2
- 12- 42 St. Hubert (57), *slightly cut and damaged; from the Fountaine-Walker collection* 1
- 15- 43 St. Anthony, without the city (58) 1
- 28- 44 St. Jerome in his cell (60) 1
- 13-10 45 St. Jerome in the desert (61) 1
- 8-10 46 St. Genevieve (63) 1

7-	47	Apollo and Diana (68); and The Effects of Jealousy (73)	2
8-	48	The Rape of Aymone (71)	1
9-	49	Idleness (76)	1
18-	50	The Great Fortune (77), <i>on paper, with the water-mark of the high crown, slightly cut and damaged</i>	1
	51	The Little Fortune (78)	1
	52	The Oriental and his Wife (85), <i>damaged</i> ; and The three Peasants (86); <i>both from the Aylesford collection</i>	2
	53	The Bagpiper (91), <i>cut at the corners</i> ; and The Great Cannon (99)	2
10-10	54	The Offerings of Love (93)	1
8-	55	The Lady and Gentleman walking (94), <i>cut</i>	1
W 20 47	56	The Coat-of-Arms with a skull (101); <i>from the Mariette collection</i>	1
6-10	57	Portrait of Bilibald Pirckheimer (106)	1
5-	58	Portrait of Erasmus (107)	1
3-15	59	Head of an Old Man, and two other subjects from Dürer's designs, engraved by E. Sadeler; and another	4

WOODCUTS BY A. DÜRER.

3-	60	Samson killing the Lion (2); and The Adoration of the Kings	2
4-	61	The Adoration of the Kings (3), <i>fine, with margin</i>	1
W 25 -	62	The Great Passion (4-15), a set composed of varying impressions, <i>nine being early proofs before the letterpress at the back, the remainder being fine impressions with the Latin text; there are two impressions of the vignette from the title, one fine but cut into, the other a later impression but not cut</i>	13
15-	63	The Little Passion (16-52), the complete set with the exception of the title, which is a copy, <i>fine early impressions, with the Latin text at the back, mounted in a quarto volume, morocco gilt, g. e.</i>	37
12-10	64	The Life of the Virgin (76-95), the complete set, <i>varying impressions, some with the Latin text at the back, inlaid to folio size, and bound together in a volume</i>	20
3-8	65	The Virgin and Child, the title to the Life of the Virgin (76); and The Holy Family (97); <i>from the Sir J. Reynolds and other collections</i>	2
2-5	66	The Holy Family with St. Anne (96); and The Holy Family (97); <i>both from the Aylesford collection</i>	2

590-7

- 4-15
- 4-
- 4-
- 3-5
- maggs
- 30-
- 67 The Virgin suckling the infant Saviour (99); an engraved copy of the same; and The Holy Family in a room (100); *from the Aylesford collection* 3
- 68 The Virgin and Child with Angels (101), *early impression before the crack appeared in the bottom of the block*; and another impression, *with the crack*; *from the Aylesford collection* 2
- 69 The Holy Family with the rabbits (102), *fine* 1
- 70 The same, *a later impression*; St. George killing the Dragon (111); etc. 3
- 71 St. Christopher (103), *fine* 1
- 72 St. Stephen, St. Gregory, and St. Lawrence (108); and St. Jerome in a Grotto (113); *both fine* 2
- 73 The Magdalen transported to Heaven (121), *two impressions, one damaged*; and The Last Judgment (124) 3
- 74 The Holy Trinity (122), *early impression, slightly damaged*; and Christ appearing to St. Gregory (123) 2
- 75 "Ercules" (127); Christ crowned with Thorns (*app. 4*); and St. Anne with the infant Christ and the Virgin (*app. 11*); *from the Aylesford collection* 3
- 76 The Virgin and Child (*app. 13*); and the Conversion of St. Paul (*app. 17*), with the Latin and German verses underneath, *very rare in this state*; *both from the Aylesford collection* 2
- 77 St. Catherine (*app. 25*); and the large Head of Christ crowned with Thorns (*app. 27*), *the outline block only* 2
- 78 The Apocalypse of St. John (60-75), the complete set, *the text has been cut from the title, early impressions, with the Latin text at the back, laid down, in a portfolio* 16

W. HOLLAR.

- 3-
- 79 Portrait of Albert Dürer 1
- 80 Portrait of Erasmus, after Holbein 1
- 81 Sir A. Vandyck holding a sunflower 1
- 82 Portrait of Rubens; and Antwerp Cathedral 2

J. HOPFER.

- 83 Allegorical Figure, inscribed "Roma" 1

L. KILIAN.

- 84 Portrait of A. Dürer; and another of the same, by Edelmeck 2

LUCAS VAN LEYDEN.

- | | | |
|-------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------|---|
| 85 | The Creation of Eve (1); God forbidding Adam and Eve to eat of the Tree (2); and the Body of Abel found by his Parents (6) | 3 |
| 86 | Adam and Eve (10); Abraham sending away Hagar (18); and another, a copy | 3 |
| 87 | The History of Joseph, the set of five (19-23); <i>from the Mariette and other collections</i> | 5 |
| 88 | David playing before Saul (27), <i>early impression; from the collections of H. J. Brooke and Lord Thurlow</i> | 1 |
| 89 | The same, <i>a later impression</i> ; David praying (29); and Triumph of Mordecai (32) | 3 |
| 90 | The Triumph of Mordecai (32), <i>slightly cut</i> ; and The Elders watching Susannah (33) | 2 |
| 91 | The Annunciation (35); and Baptism of Christ (40) | 2 |
| 92 | The Adoration of the Magi (37), <i>early impression</i> | 1 |
| 93 | The Temptation in the Wilderness (41), <i>fine</i> | 1 |
| 94 | The Raising of Lazarus (42), <i>very early impression, but in poor condition; from the Aylesford collection</i> | 1 |
| 95 | Christ shown to the People (71) | 1 |
| 96 | The Crucifixion (74), <i>from Lord Thurlow's collection</i> | 1 |
| 97 | Christ and the Woman of Samaria (77), <i>early impression, with the watermark of the Gothic P</i> ; and another of the same, <i>a later impression</i> | 2 |
| 98 | The Return of the Prodigal Son (78); The Virgin standing on a crescent (82); and another | 3 |
| 99 | St. Matthew (101); St. John (103); and St. Christopher (108), <i>scarce</i> | 3 |
| 100 | The Conversion of St. Paul (107) | 1 |
| 101 | St. Jerome (113); and St. Jerome with a skull (114) | 2 |
| 102 | St. Sebastian (115), <i>early impression</i> ; and St. Anthony (116), <i>early impression, but damaged; both from the Aylesford collection</i> | 2 |
| 103 | The Temptation of St. Anthony (117), <i>early impression, but damaged; from the Aylesford collection; etc.</i> | 3 |
| 104 | The Magdalen in the Desert (123), <i>early impression, rare</i> ; and the same, <i>a later impression</i> | 2 |
| 105 th | The Musicians (155); and The Milkmaid (158) | 2 |
| 106 | A Young Man with a skull, said to be a portrait of Lucas van Leyden himself (174) | 1 |

A. MASSON.

- Sabin
69- 107 Portrait of Brisacier, *very fine early impression, before the words*
"Brisacier" and "Segretaire" were corrected, with margin 1

ISRAEL VAN MECKENEM.

- 8-10 108 Saints adoring the Virgin (48), *extremely rare, damaged* 1
10- 109 St. Lawrence (106), *a duplicate from the Berlin Museum* 1
9-10 110 St. Barbara (122), *from the Arozarena collection* 1

A. VAN OSTADE.

- 3-10 111 The Smokers, *early impression* ; and another 2
112 Singers at a window, *fine impression of the third state* 1

G. PENCZ.

- 113 The Persecution of Job (7) ; and Procris and Cephalus (73) 2
114 Mutius Scaevola (74) ; Grégoire Peins (*app.* 1) ; and two Men and
a Woman, *a very small engraving by a different master* 3

P. PONTIUS.

- 115 Portrait of Rubens, *fine* 1

ETCHINGS BY REMBRANDT.

- 30- 116 Abraham sending away Hagar (*Wilson*, 37) ; and Abraham with
his son Isaac (38), *a reversed copy* 2
26- 117 The Triumph of Mordecai (44), *fine impression* 1
8- 118 The Flight into Egypt, in the style of Elsheimer (61) 1
36- 119 Christ Preaching (71), *fine impression, slightly damaged* 1
-16- 120 The Resurrection of Lazarus, the small plate (76) ; and same
subject, the large plate (77), *cut to the arched top* 2
2-5 121 The Ecce Homo (82), *fine impression* ; and the copy of the same,
by R. Savery 2
15- 122 The Prodigal Son (96), *fine, with margin* 1
21- 123 The Death of the Virgin (104) 1
22- 124 Youth Surprised by Death (113), *with good margin* 1
10- 125 The Travelling Musicians (123) 1
1-5 126 A Man meditating (146), *third state* 1
27-10 127 Landscape with man sketching (216) 1

22-	128	Rembrandt's Mill (230)	1
Sube 17-10	129	An Old Man, in a fur cap divided in the middle (267), <i>fine impression</i>	1
11-	130	The Gold-weigher (283), <i>on india paper</i>	1
36-10	131	Portrait of an Old Woman seated (Rembrandt's mother, 339)	1
22-	132	Bust of an Old Woman (348), <i>with margin</i>	1
12-10	133	Rembrandt's Wife, and other Heads (359), <i>fine, with margin</i>	1
7-10	134	Three Heads of Women (361)	1

MARTIN SCHONGAUER.

4-10	135	The Annunciation (B. 3)	1
15-16	136	The Nativity (4)	1
15-10	137	The Adoration of the Kings (6); <i>from the Holford collection</i>	1
9-	138	The Flight into Egypt (7)	1
15-	139	Christ before Pilate, from the set of The Passion (14), <i>early impression; from the Firmin-Didot and other collections</i>	1
5-	140	Christ on the Cross (25)	1
3-5	141	The Death of the Virgin (33)	1
Colo 42-	142	St. Anthony tormented by Demons (47), <i>remains of colouring</i>	1
6-10	143	St. Christopher (48)	1
Colo 74-	144	ST. JAMES ASSISTING THE ARMY OF THE CHRISTIANS (53), <i>fine impression of this extremely rare print, and in good condition</i>	1
8-10	145	St. John the Evangelist (55), <i>early impression, rare</i>	1
5-10	146	St. Michael killing the dragon (58)	1
6-	147	The Man of Sorrows (69), <i>cut to the arched top</i>	1
	148	An Angel holding a shield-of-arms (96), <i>a small circle</i>	1

ANNA MARIA SCHURMAN.

149	Portrait of herself, <i>rare; from the Mariette collection</i>	1
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VIRGIL SOLIS.

150	A Stag Hunt, <i>a long narrow print, fine and scarce; and two others</i>	3
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A. STOKES.

151	Portrait of Lucas van Leyden	1
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SIR A. VANDYCK.

- 10-5 152 Etchings of Portraits of John de Wael, with the G. H., John
Breughel, Justus Sustermans, and others 6

C. VISSCHER.

- 5- 153 The Skaters, *very fine early impression, before any lettering* 1

JEROME AND ANTONIO WIERIX.

- 6-5 154 A Collection of small Engravings of Religious Subjects, by the
brothers Wierix, *fine impressions, mounted in a small quarto
volume, morocco gilt, g. e.* 53

MARTIN ZAGEL.

- 5-10 155 The Ball (13) 1
10-10 156 The Tournament (14) 1
-
- 1414-10

SECOND DAY'S SALE.

The Collection of J. S. Burra, Esq. DECEASED
(continued).

MEZZOTINT AND OTHER PORTRAITS, &c.

LOT

- | | | |
|---------|-------------------------------------------------------------------------------------------------------------------------------|---|
| 157 | Sir J. Reynolds. Ariadne, by W. Doughty | 1 |
| 158 | Miss Harriet Powell, by J. R. Smith, after the Rev. W. Peters,
<i>etched letter proof</i> | 1 |
| 159 | Lady Sinclair, by M. Bovi, after R. Cosway, <i>proof before letters</i> | 1 |
| 160 | Samuel Johnson, by C. Townley, after J. Opie | 1 |
| 177-110 | 161 Horace Walpole, by J. McArdell, after Sir J. Reynolds | 1 |
| 4-15 | 162 Christopher Wren, by J. Smith, after Sir G. Kneller | 1 |
| 3-2 | 163 John Dryden, by G. Vertue, <i>proof before all letters</i> | 1 |
| 2-3 | 164 John Gay, by W. Smith, after Zinck | 1 |
| 1-15 | 165 Alexander Pope, by J. Faber, after Vanloo | 1 |
| 4-18 | 166 Alexander Pope, by J. Smith, after Sir G. Kneller | 1 |
| 1-2 | 167 John Locke, by J. Smith, after Sir G. Kneller | 1 |
| 2-10 | 168 Dean Swift, by G. Vertue, <i>proof before all letters</i> | 1 |
| 1-16 | 169 Thomas Gray, by J. G. Muller, <i>proof before letters</i> ; etc. <i>out</i> | 2 |
| 10-15 | 170 Sir J. Reynolds, by G. Clint, <i>proof before letters</i> | 1 |
| | 171 S. Northcote, by S. W. Reynolds, after J. Northcote; and John
Opie, <i>proof before all letters</i> | 2 |
| 2-11 | 172 Gerard Dow, by Ingouf, after himself, <i>proof before letters</i> | 1 |
| | 173 Sir Edward Dering, by G. Glouer, after C. Johnson; and Henry
More, by W. Faithorne | 2 |
| 3 | 174 Andrew Marvell, <i>proof before all letters</i> ; and Joseph Ritson,
<i>curious portrait, published by H. Humphrey</i> | 2 |
| 5-14 | 175 William Hogarth, by and after himself, <i>first state</i> ; etc. | 2 |
| 3-1 | 176 Sir Walter Scott, by J. H. Robinson, after Sir T. Lawrence,
<i>proof before letters</i> ; and three others | 4 |

102-17

- 4-4 .177 The Music Lesson, by W. Vaillant 1
- 178 Exhibition at the Royal Academy, 1771, R. Earlom, after
Brandoin, *proof before letters* 1
- 179 George Cruikshank. Cinderella and the Glass Slipper, a set of
ten etchings on six plates, *proofs on india paper* 6
- 23-10 16- 180 Wm. Blake. Illustrations to the Book of Job, a set of twenty-
two etchings by and after W. Blake, *proofs on india paper* 22
- 3-5 181 Wm. Blake. Chaucer's Canterbury Pilgrims, by and after W.
Blake 1
- 182 The Virgin and Child, and The Maiden's Prayer, photographs,
in a portfolio 2

MODERN ETCHINGS.

E. W. CHARLTON.

- 183 An Accident; Outward Bound, *both signed*; and a Landscape
with farmhouse, by F. V. Burridge 3

A. EVERSLED.

- 184 A River Scene; Mouth of a River, *both signed*; and three
others, by different Artists 5

L. FLAMENG.

- 3-4 185 Portrait of C. Méryon in the Madhouse at Charenton, litho-
graph 1
- 3-4 186 "Le Concert de Famille"; Portrait d'Homme Âgé; and Portrait
of a Man, *in an oval* 3

R. GOFF.

- 3-7-6 187 Valley of the Itchen; Christchurch; and Meadowland with
cattle, *all signed* 3

E. GAUJEAN.

- 188 Reverie, after Sir E. Burne-Jones, *signed proof, on vellum* 1

A. H. HAIG.

- 3-10 189 The Basilica of St. Gilles, *signed* 1

OLIVER HALL.

- 180 Over Hill and Dale; and Trees on the Hillside, *both signed*;
Portrait of an Old Lady, by W. K. Hinchliff; and another 4

A. LEGROS.

- 1-8 191 ✓ A Priest at Prayer; and two others, by different Artists, one a woodcut 3

R. W. MACBETH.

- 192 The Pied Piper of Hamelin. The Beguiling of the Rats, and The Beguiling of the Children, a pair, on *Japanese paper*, both signed 2

HERBERT MARSHALL.

- 193 View of Gorleston; and From the Lido, Venice, by Bryden, both signed 2

C. MERYON.

- 5-5 194 "La Tour de l'Horloge" (W. 12), *second state* 1
195 "Le Stryge" (W. 7), *second state* 1
53- 196 "La Galerie de Notre Dame" (W. 10), *first state* 1
12-10 197 "La Morgue" (W. 20), *second state* 1
6- 198 "La Rue des Mauvais Garçons" (W. 11), *second state, rare* 1
8-5

PERCY ROBERTSON.

- 199 Across the Common, *signed*; The Portico of a Church, by J. J. Tissot; and another, by E. Frere 3

FRANK SHORT.

- 7- 200 A Dead Calm in Itchenor Channel; and Nutbourne Mill, both signed 2
16-10 201 Low Tide and the Evening Star; and The Port of Rye, both signed 2

FRED SLOCOMBE.

- 202 The Longwater, Totteridge, *signed proof* 1

W. STRANG.

- 9-5 203 ✓ Portraits of W. Strang, and Rudyard Kipling, both signed 2
12-15 204 ✓ Taking the Oath; The Rehearsal; The Sick Tinker; and another, all signed 4
13-15 205 ✓ The Carpenter's Shop; The Fruit-seller; The Cottar's Saturday Night; Tam O'Shanter; and Poverty, all signed 5
11-15 206 ✓ "Old Clo"; The Last Supper; The Marriage at Cana; A Ploughman's Wife and Bairn Alane, all signed; and another 5

C. J. WATSON.

- 3- 207 St. Etienne du Mont, Paris; and St. Jacques, Lisieux, *both signed* 2

J. M. WHISTLER.

- 3-6 208 "En Plein Soleil" 1

W. L. WYLLIE.

- 5- 209 A Seapiece with fishing fleet; and A River Scene, a pair, *signed* 2

The Property of A. A. de Pass, Esq.

of Cliffe House, Falmouth.

FRAMED.

- 6- 210 Sir J. Reynolds. Schoolboys (Masters Gawler), by J. R. Smith 1
- 12-5 211 Sir J. Reynolds. Mrs. Sheridan as St. Cecilia, by W. Dickinson 1
- 212 Sir J. Reynolds. Miss Bowles, by W. Ward, *engraver's touched proof, cut to the engraved surface* 1
- 6-17-2 213 Sir J. Reynolds. Collina (Lady Gertrude Fitzpatrick), by J. Jones, *open-letter proof* 1
- 214 Sir J. Reynolds. Master Henry Hoare, by C. Wilkin 1
- 9-15 215 Sir J. Reynolds. William Frederick Duke of Gloucester, by C. Watson, *proof before all letters* 1
- 12-12 216 Sir J. Reynolds. Lady Smith and Children, by F. Bartolozzi, *cut impression, with the inscription space of a proof before letters joined on* 1
- 217 Sir J. Reynolds. Hon. Leicester Stanhope, by F. Bartolozzi, *✓ cut w drawn S'4 S'5 and 6* 1
- 37- 218 Admiral Sir Samuel Hood, by G. Clint, after J. Hoppner, *open-letter proof* 1
- 219 Infant Care, by J. H. Meyer, after J. Hoppner, *proof before letters and w doo* 1
- 16-17 220 The Little Volunteer, *proof before all letters signed* 1
- 15- 221 George Duke of Buckingham and his Brother, by J. McArdell, after Sir A. Vandyck 1

156-15

- 5-10 222 Maria Countess of Coventry, by an unknown Engraver; and Elizabeth Duchess of Hamilton, by J. Faber, after G. Hamilton 2
- 7- 223 The Woodland Maid, by W. Bond, after Sir T. Lawrence, *proof before letters* 1
- 15- 224 The Countess Gower and Daughter, by S. Cousins, after Sir T. Lawrence 1
- 40- 225 REMBRANDT. THE SHIPBUILDER, BY C. H. HODGES, *proof before all letters* 1
- 7-10 226 Rembrandt's Framemaker, by J. Dixon, after Rembrandt, *cut* 1
- 227 The Centurion Cornelius, by J. Ward, after Rembrandt 1
- 228 Interior of The Royal Academy, with portraits of the Academicians, by R. Earlom, after J. Zoffany, *proof before letters* 1
- 3-3 229 A Dutch Interior with Boors conversing, by S. Paul, after J. Steen, *proof before letters* 1
- 6- ✓ x a. n. J. Steen, *proof before letters* Jan Steen as artist 1

FRENCH SCHOOL.

- 40- 230 H. FRAGONARD. "LE CHIFFRE D'AMOUR," BY N. DE LAUNAY, *early state before the dedication* 1
- 10-5 231 H. Fragonard. "La Fuite à Dessein," by C. Macret and J. Couché 1
- 19- 232 A. Watteau. "Les Deux Cousines," by Baron, *proof before all letters* 1
- 4- 233 A. Watteau. Les Champs Elysées, by N. Tardieu, *proof before letters* 1
- 3-10 234 A. Watteau. "L'Amour au Théâtre François," by C. N. Cochin 1
- 5-5 235 Portrait of a Lady reading a letter, after J. S. Liotard 1
- 236 Portrait of a Girl caressing a lamb, after Greuze; and two others, by Morse, after the same, a pair, *all proofs before letters* 3

- 5-15 237 Views of Roman Ruins, by and after Piranesi 4

MUIRHEAD BONE.

- Cornell 31- 238 Etching. DEMOLITION OF ST. JAMES'S HALL, *signed* 1

DIRK LANGENDYK.

- 5-5 ✓ - 239 Drawing. Dutch Soldiers in the Crypt of a Cathedral, *in pen and sepia wash, signed and dated 1792* 1
- 714-3

The Property of a Nobleman.

- 8-10 ✓ 240 A View of Petersham and Twickenham Meadows from Richmond Hill, mezzotint, by J. Jones, after Sir J. Reynolds, framed 1

Other Properties.

F. BARTOLOZZI.

- 39- 241 MISS FARREN, by Bartolozzi, after Sir T. Lawrence, *stipple* 1

ALKEN'S SPORTING PRINTS.

- 13- 242 THE FIRST STEEPLECHASE ON RECORD, by T. Harris, after H. Alken, *the set of four, in colours* 4
- 8-12 243 Hunting Qualifications, by and after H. Alken : Slap at a Park Fence ; Getting Over ; Slap at a Brook ; and Creeping a Finish, *the set of four, in colours* 4

J. RUSKIN.

- ✓ 244 Drawing. Sketch of an Italian Town and Landscape, *signed J. Ruskin, Roma, 1841, in pencil and sepia, tinted with colour in places, 18½ in. by 12 in., framed* 1

MODERN ETCHINGS.

D. Y. CAMERON.

- 5-5 245 Title-page to the North Italian Set, *signed* 1
- 7-5 246 Little Devil of Florence, *signed* 1
- 12-15 247 Tay Side, *signed* 1
- 248 Arran ; Perth Bridge ; and Death 3
- 249 Amboise 1
- 250 CHARTERHOUSE. The Chapel and Cloisters ; The Towers of Charterhouse ; The Chapel and Founder's Tomb ; The Charterhouse Schools 4
- 251 Mile Stones ; April in the Hills ; and A Gentleman of Leisure 3
- 252 Afternoon ; Kingsgate Winchester ; and The Storm 3
- 8-12-10

253	HOLYROOD, <i>signed proof, fine</i>	1
254	The Chapel, Haddon Hall	1
255	The River Lea ; The Old Farm ; and Ware	3
256	THE MIRROR, <i>signed</i>	1
257	Winchester Cathedral ; and Distant View of Winchester and St. Cross	2
258	THE DESERT, <i>signed</i>	1
259	Near Droxford ; and The Valley of the Leathkill	2

The Property of a Gentleman.

MODERN ENGRAVINGS AND ETCHINGS.

All in Proof States.

HERBERT DICKSEE.

260	The Plough, <i>on vellum, signed</i>	1
261	The Boyhood of Raleigh, <i>on vellum, signed</i>	1
262	A similar lot	1
263	Clouds and a silver lining, <i>on vellum, signed</i>	1
264	A similar lot	1
265	Memories, <i>remarque proof, on vellum, signed</i>	1
266	Primrose Gatherers, <i>on vellum, signed</i>	1
267	The Death of Gordon, <i>remarque proof, on vellum, signed, two impressions</i>	2
268	Cinderella, <i>on vellum, signed</i>	1
269	The Golden Apple of the Hesperides, <i>remarque proof, on vellum, signed ; and another, on vellum, signed</i>	2
270	Maternal Care, <i>on vellum, signed ; and Solitude, remarque proof, signed</i>	2
271	The King, <i>on vellum, signed, two impressions</i>	2
272	The Monarch of the Desert, <i>on vellum, signed ; and Lion and Lioness, signed</i>	2

- 4- 273 The Flight into Egypt ; and a Lion, *both on vellum, signed* 2
- 274 Leopards at Play, *on vellum, signed, two impressions* 2
- 275 The Challenge ; and Marauders, *two impressions, all signed* 3
- 276 The Monarch, *two impressions, both signed* ; and A Tiger's Head,
on vellum, signed 3
- 277 "Baffled," *on vellum, signed, two impressions* 2
- 7-5 278 Lucky Dog, *on vellum, signed, two impressions* 2
- 5-5 279 Studies of a Lion's Head, Tiger's Head, Deer Hound, and Bull
Dog and Collie, *all on vellum, signed, two impressions of
each* 10
- 3-7 280 King Charles Spaniel, *on vellum, signed* ; All his Troubles before
Him, *two impressions* ; Kittens, *two impressions* ; and The
Last Defender 6

Other Properties.

- 7-5 281 SAMUEL COUSINS. Master Lambton, after Sir T. Lawrence 1
- 6-6 282 Lady St. John, by W. W. Barney, after J. Hoppner, *open-letter
proof* 1
- 3-5 283 A large parcel in portfolio, including South View of Canonbury
House, 1753 ; A Contemplative Youth (Master Brown),
mezzotint, by C. H. Hodges, after Sir J. Reynolds ; Con-
tentment, by F. Bartolozzi, after J. B. Cipriani ; Etchings,
by G. Cruikshank, H. K. Browne (*Phiz*), Alfred Crowquill,
R. Seymour and others ; Sporting Engravings, after A. Cooper,
H. Alken, etc. ; three Baxter Prints, Coloured Engravings,
Political Cartoons, Old Newspapers, etc.

95-8-12

CHARLES KEENE.

An interesting Series of Pen-and-ink Sketches by Charles Keene, being the Original Sketches for the following Pictures in "Punch":

284

"THE POT."

Loving Wife. "You look vexed, dear! Anything happened?"

Brown. "Very annoying. I've accepted old Blowhard's Invitation to trudge over his little bit of scrub at Bareacres, and now young Spoonbill has asked me to Shoot his Coverts to-morrow. What am I to do?"

Wife. "Can't say, dear. But don't be Fobbed off with Rabbits again, for goodness' sake! Bring feathers!—I'm quite tired of fur!"

285

A SET-DOWN.

Mistress. "Look, Bridget, there's the Mark of your Thumb on this Plate! Don't you see it?!"

Biddy. "Musha, thin, how particular yez are! And sorra the Quality that's in it neither!"

286

SALUBRIOUS!

Mr. and Mrs. Tremler (at their "charming sea-side resort," have a chat with Affable Tradesman in the outskirts). "We've not visited Drainbridge before, but it seems a Nice Place."

Monumental Tombstone Cutter. "Oh, yes, very nice! Not much Trade in a general way; but first rate for our Business! Always 'ave our 'ands full! Seen the Cemetery?" &c. [The T's decamp].

287

RANK INSUBORDINATION.

Colonel (who has received Letter from Private Smith, addressing him "Dear Colonel"). "What do you mean by addressing me in this familiar manner, Sir?"

Private Smith. "'Beg Pardon, Sir. I didn't write un myself—I got somebody else to. And I didn't mean it out o' no Respect, Sir—"

Colonel. "What the Devil do you mean, Sir? Sergeant-Major, get this Man a Fourth-Class Certificate immediately!"

288

TAKING IT EASY.

Lieutenant Smart (who has taken over temporary charge of Lieut. Easy's detachment, who is "on leave"). "But these are 'Ration return forms,' to be filled in every morning, showing amount of Rations issued, etc., and then signed by Officer, who certifies to their correctness. What do you mean by bringing twelve blank forms for me to sign?"

Corporal. "Big your pardon, Sorr, but we git them blank from the Orderly Room—they're a pinny a dozen, Sorr, an' Mr. Easy, Sorr, he ginerally signs a pinnorth!!!"

975-6

289 "SMALL MERCIES."

Young Larkspur. "Hullo, Grummles, how are you? What's the matter? I hear you've had a Legacy left you! My dear Fellow, I congrat—"

Grummles (dismally: he never could look at the bright side of things). "O, but a fellow can't expect more than One in his lifetime, and this is only Ten Pounds, and the Estate's in Chancery!!" [They liquor up despondently].

290 TWO FIGURES IN LONG OVERCOATS.

291 A "GOOD TURN."

He (pulling up short). I say, isn't that Jack Sparkes and Nelly Sweeting coming round by the road there?"

She (unsuspiciously). "I think it is, dear."

He. "Then suppose *we* take the Lane, eh? It's a bit further, but—(magnanimously)—'Spoons' don't care to be interrupted, you know."

She (innocently). "Don't they, dear?"

292 PROPHETIC.

Guest (late for dinner, the delicious odour of the Haggis, just coming up, met him in the hall). "A—h!" (On second thoughts). "E—h! I'll be bad the morn!!"

293 "TOO BAD!"

The New Cook. "Well, I declare! Here I've been and give' Six Guineas for a new Dress to keep up the r'spectability of the 'Ouse, and here's Missis, in a dowdy Thirty Shillin' 'Ulstrer,' a-comin' from that there 'Ladies' Co-operative Economical Millinery Association'!"

294 "CIRCUMSTANTIAL."

Counsel for the Prisoner. "And you tell me, Sir, you saw that blind, helpless Fiddler kick the Prosecutor on the Head along with his other Assailants?"

Witness. "I did, Surr! In the thick o' the Shindy. I seen the ould Vagabone a-feelin' round an' round that honest poor Man down on the Flewer till he'd found a vacancy, whin he ups wid his Fut an' lits fly, the Devil's own Shoe-full clane int' the centre ov't!!!"

295 THE WAY WE BUILD NOW.

296 CRICKET SCENE.

297 MILITARY SCENE.

298 FLATTERY.

Facetious Drover. "Buy two or three nice little 'uns for the Park, Squire?!"

[To the delight of little Binks, who was taking a turn through the Market.—(He travelled for Shortreel & Co., of Manchester!)]

299 THE OYSTER SEASON COMMENCES.

✓ No Natives to be had. Swells reduced to the Streets!

300 POLITICS AND PASTE.

3-10 *Conservative Curate.* "Then you think we are getting on pretty well, Mr. Gummidge?"

✓ *Ditto Billsticker.* "O, yes, Sir! Bless yer, the Liberal Paste ain't nothink to ourn—it's half Water!!"

301 CULTURE IN 1881.

Mistress. "As you've never been in 'Service,' I'm afraid I cannot engage you without a character."

4-15 ✓ *Young Person.* "I have three School Board Certifkits, M'm."

Mistress. "Oh, well, I suppose for Honesty, Cleanliness, etc."

Young Person. "No, Ma'am, for Literatoor, Joggr'phy an' Free-'and Drawin'!!"

302 ELUCIDATION!

Rector's Wife. "How do you do, Mr. Wiggles. We have not seen you at Church lately! Have you been away?"

4-4 ✓ *Mr. Wiggles.* "Yes, Mu'm, I've been a-visitin' my old 'Aunts at Manchester, Mu'm."

Rector's Wife. "Really! I hope you found the old Ladies quite well."

Mr. Wiggles. "I didn't say my Harnts, Mu'm—I said my old 'Aunts—revisitin' the 'Aunts o' my Youth, you know, Mu'm!"

303 "REGIMENTAL ORDERS"!

Volunteer Captain. "Ah, Sergeant Jones—didn't I send you an Order to be at Headquarters on Monday, at Nine o'clock, with a Corporal and Six Men for Duty?"

✓ *Sergeant.* "Yes, Sir. But I think if there was a little more 'Request,' and a little less 'Order,' it would be—(a-hem)—better!"

304 WEIGHT FOR AGE.

Lady (to Candidate for Parlour-Maid's place). "Thirty, are you? That is a little older than I should have wished——"

Young Person. "P'rhaps, M'm, 'umiliation o' sperit would compensate, M'm!"

5-5 305 *Picture Dealer.* "Please take care, Sir!—your Coat-tails don't—ah—by chance—sweep against my 'Old Masters'!"

✓ *Amateur.* "'O b-less my soul! What, ain't they Dry, yet?!"

306 THE SEASON OVER.

✓ Our artists go to Nature, and this is the cheerful state of things at that secluded and delightful place, Bettws-y-Coed, North Wales

✓ 307 He might have foreseen it from certain signs, had his dull Brain but recognised their significance. He thought 'twas but the thrifty Maid bidding Time to pass and leave his cleanly Foot-steps over all. Anon he observed further indication, but heeded not their portent! And not till its scattered Germs were gathered in full force, and with a wild fury let loose upon his Bed-room—and finding all that was, was not!—did he realise that he was in the very midst of a SPRING CLEANING!!

308 CLERGYMAN AND NATIVE.

✓ 309 SWELL DISCUSSING WITH OLD GENTLEMAN.

✓ 310 FISHERMAN.

4- ✓ 311 BOOR AND GENTLEMAN IN RAILWAY COMPARTMENT.

312 BETTER THAN BEATING HER!

4-10 ✓ *Artisan* (who has been "catching it" from his Mrs.). "Look here, 'Liza, Stops Teeth Moderate! (With a tender nudge) Wonder what he'd stop your 'jaw for!!"—Feels relieved!

rest 3-3 average

END OF SALE.

Nov 1st 1414-10
" 2nd 1061-12

2476-2